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MUSICAL MONTHLY

KEYNOTES

(With which is incorporated the "BANJO MONTHLY" and "MANDOLINE LIBRARY."

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Vol. VII. No. 80 JANUARY, 1914 PRICE FOURPENCE

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Hearty greetings to everyone, and best wishes for the New Year.

✣ ✣ ✣

Very many thanks to all the kind friends amongst our readers who sent cards of good wishes this season. They were more numerous than ever, and many were delightfully tasteful. This remark also especially applies to a consignment of mince pies which accompanied the greetings of a lady enthusiast in the North.

✣ ✣ ✣

Of all days in the year Christmas day is *the* one we wish each other more than ever freedom from family cares, so can appreciate the anxiety in the home of Mr. John Pidoux, whose eldest boy was taken suddenly ill on that day and had to be operated on in the evening. We are glad to record that he is progressing favorably.

✣ ✣ ✣

What do you think of calling the Banjo, Mandoline, Guitar, Mandola, Dulcimer and other of similar size, by the phrase "easy-to-play" instruments? Because, this is the name given to them by a Chicago firm, who, we read, include them amongst "the scores of charming musical instruments which *may be mastered with a few months study.*"

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Mr. Philip J. Bone writes asking us to announce that the subscription list for his "Biographies of Famous Guitarists and Mandolinists" is now closed, and he hopes to receive from printers very shortly. This is good news to those who have made sure of securing their copies, for they will possess the most exhaustive work which has yet appeared on the subject. A considerable portion of this edition is being despatched to America, where great interest in the production has been evident.

"A FIRELIGHT FANCY."

By ELSA LEIGH.

THE fact that the Editor was expecting a contribution, and I did not know what to send him, had haunted me for some days, and just how the difficulty was unexpectedly solved it is now my duty to relate.

It was just at the hour which encourages a delightful spirit of old world imagery, and a very fire of fancy kept me company with that which burned so brightly for material comfort and dissipated the gloom of the closing winter's day.

A great quietness reigned without, for the air was full of softly falling snowflakes.

The delightful cup which cheers at about the hour of five had not yet made its appearance, and, as I waited for it, many people who have sown the knowledge that we now reap, and have laid the foundations on which we build came vividly to mind. Some are still with us, and so precious indeed to the B. M. and G. public that one fears to think of just what would happen or how they could be replaced were they suddenly to "pass beyond that bourne whence no traveller returns."

A book by an early Victorian writer had slipped off my lap on to the floor.

It was "Rookwood," by Harrison Ainsworth, whose historical romances give such vivid descriptions of "Old St. Paul's" and the Forest of Windsor.

In "Rookwood" we get the story of "Dick Turpin's ride to York" on his famous mare, "Black Bess."

Although Dick Turpin is known to have been a real individual—as a record exists of his execution at York—the story of his wild ride is pure fiction from beginning to end, and originated in the fertile brain of the novelist.

The story is so vividly told, and has been so implicitly believed, that some actually think the tankard from which "Black Bess" drank exists, and also the place on the North Road where she cleared the toll-gate at a leap.

Just then—well—what had happened?

Readers will guess perhaps how my difficulty had been solved.

The original "Black Bess" had led me to her no less popular namesake in our music lists, and the great pleasure it has given to hundreds of Banjo and Mandolin pupils in the early stages of their study.

Who among the teachers has not seen the sheer delight and smiles on the children's faces when they were able to play it, and smiles, I think, which in quality would have been testimony enough of happiness to that eloquent mystic and friend of the children, "Maurice Maeterlink," of "Blue Bird" fame, who holds that it is a crime beyond pardon to poison the pleasure and kill the smile of a child. There seems to be a distinct analogy between the different parts of the popular piece of music and its namesake. The power of suggestion—mental suggestion—through the music is strong, and our modern composers have of late years shown us what tremendous possibilities lie in this direction, as the most expert among them know exactly how to make "a good entrance" and "a good exit" with a descriptive piece.

Just then my reflections were interrupted by the arrival of a tea tray.

Now, a tea tray always in some inexplicable way seems to bear with it a wish that others might share its contents, and that is exactly how it affected me with regard to "KEYNOTES" readers. What a chat Americans and Canadians could have had over the recent celebration of the one hundred years peace between their respective countries, and the memorial which is to be erected in commemoration of it in Westminster Abbey.

Since, however, it was not possible for you to join me over the tea cups, I can but send through the medium of this Journal the best of goodwill and good wishes to all at home and abroad for their health and prosperity during the year 1914.

DIGNITY.

By ALBERT LYLES.

THE following extract from a recent *critique* is of interest to Banjoists generally and provides a certain amount of food for thought:—

"GRAND OLD BANJOIST.

"Perhaps the tit-bit of Mr. Edward Legge's latest book of reminiscences is the revelation he makes regarding the musical capabilities of the late Mr. Gladstone. According to Mr. Legge, the 'G.O.M.' was an expert Banjoist, and his singing of 'Camptown Races' to his own Banjo accompaniment was, if not a "thing of beauty,' certainly 'a joy for ever' to those who heard it."

In the first place, there is still a great ignorance amongst all classes of the capabilities of the Banjo in good hands. And even where ignorance and prejudice have been dispelled there remains the question, to many people, of *dignity*. They are afraid to be seen with a Banjo for fear of ridicule from their ignorant friends.

I once saw a newspaper report of a high-class concert whereat a Banjoist was one of the artistes. He was encored at each appearance, while some of the vocalists, etc., were coldly received. Yet the report eulogised every item except the Banjo numbers. The poor Banjoist was dismissed with—"Mr. —— gave Banjo solos, which added variety if not dignity to the entertainment, and was encored."

The Banjoist was in evening dress and played good music. Where was the difference in dignity between him and the Violinist?

Merely another case of old-fashioned prejudice and ignorance on the part of the reporter. Surely in this enlightened age people ought to have more sense.

But, referring to the cutting, when has there been a statesman who carried himself with greater dignity than the late W. E. Gladstone? And it is a well known fact that the late King Edward was a keen Banjoist at one time. It is also acknowledged that he was a great upholder of etiquette and dignity on all occasions.

Other 'big' people have played and do play the Banjo without any loss of dignity, and so can we who are attempting to elevate the standard of music for the instrument.

It may be noted that "Camptown Races" was the favourite song mentioned above—and no wonder—for the air has a pleasing lilt and quaintness; and Joe Morley has made the most of it in his arrangement of "Camptown Carnival," which makes such a splendid solo for concert use.

In conclusion, we may be satisfied there is *no* loss of dignity in playing the Banjo any more than other instrument—and if friends (?) suggest such a thing we must pity their ignorance. For such it is.

The Bassoon is noted as being the comic instrument of the Orchestra because of the weird effects to be obtained from it, but that does not affect the standing of the player.

So with the Banjo. We can get humourous effects second to none, and also pathetic and touching airs and cbords in minor keys which are simply indescribable to those who have never heard a Banjo well played.

And we are proud of it.

THE FIRST TURN.

THIS has nothing to do with new year resolutions, nor anything political nor topical, but is suggested by comments on the recent Banjohemian Concert. Not only did "T. T." in our columns call attention to the variant to established rule, but the critic of our esteemed contemporary, "*The Banjo World*," in his splendid notice on the same event, called us to book in kindly phrase for not beginning the evening with a concerted number. We have no intention of departing from the golden rule "never reply to criticism," and so will leave it at that and decline to be "drawn."

And since then, one of you Messrs. Critic, have stage managed a Banjo concert yourself, and given us the time-honoured introduction of the band opening we generally expect to hear. Yes, and according to the programme, you *finished* the evening with the same obliging company, which probably means that all its members had to be there long before the soloists arrived, and had to find and scramble into outdoor gear after everyone else had gone, and the hall people were waiting to turn out the lights and lock up, to say nothing of the remote chance of finding even a solitary taxi left.

Certainly they would have the privilege of breaking the ice, as it were, and seeking rest and refreshment in the artistes' room until the concert, save for them, was over, but how about the music they had doubtless been practising for weeks beforehand? What encouragement can there be for any combination of players to do their best, when they must have a fairly shrewd idea of their relation to the audience by their place on the programme.

It seems only fair that when an artiste or combination has an indifferent chance at first, an opportunity should be given later of appearing to advantage, but what is going to be done when it is known at the time that only *one* appearance can be arranged for? It's another matter altogether when the same combination is giving the concert and playing several times during the evening. Why! we have actually heard that a reporter has been known to arrive after the first turn and leave before the end. It seems almost too awful to believe, but it's really true because we actually knew the wretched man. And how about his review of the first and last turns then?

So gentlemen, let us get away from hide-bound conventions sometimes, and distribute the honours all round.

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THE PALLADIUM MINSTRELS.

THE reappearance of the Palladium posters showing the crowd of minstrels and Banjo band, will no doubt draw a good many thousands during the next few weeks to hear and see the feast of music and fun provided.

Many of the favourites of last season are to be found in the programme, and some additions made which still further improve and strengthen the revival.

Banjoists will naturally be more concerned with the position their instrument takes in the production, so we may at once get to the point and say that it improves in some respects, and does not in others. From the point of view of the public, who cares for little beyond what it sees before it, the Banjo is simply a means to an end, and that being arrived at nothing more need be said. For instance, it hears a large number of players together in the familiar "Pilgrim's Chorus" from "Tannhauser," and, after they have finished, the orchestra and chorus repeat it. Of all selections for showing a Banjo Band at its best, here is surely one of the least likely that could be found. As every player knows—the style of music itself is distinctly different from that for which the instrument is most suited, and it demands a method of playing which at best is only an imitation of something else, and cannot therefore be a true exposition of its own merit. Certainly, we have a more satisfactory balance of tone in parts than was noticeable last season, due largely to the addition of four of the Bass Banjos which John Alvey Turner has lately produced, but, to those familiar with the opera and the associations of this particular number, and some knowledge of the Banjo and its music, there cannot but be a feeling of considerable regret that something more in keeping had not been suggested. It is no fault of the instrument or its players, but simply that both could be shown to much better advantage in a more suitable excerpt. One more regret may be expressed and we will pass to the more pleasurable duty of praise. It is that Joe Morley was not heard in a solo—at least on the occasion of the opening performance—but was joined by Will Blanche in duets. Of these there were two, the first being "Olympian" March and the second "Banjohemia" (both of Morley's composition). With the recollections of hearing Morley and Allan Thomas play the former on previous occasions, and a knowledge of the effective parts for both Banjos, it was disappointing to hear practically nothing but a single part by the plectrist and to *see* Morley playing what we knew must be a delightful part we couldn't hear. In the second item we certainly were more fortunate, the parts being better balanced.

The public were evidently well pleased, and of course, they were not so ultra critical, but the union of picker and plectrist is at any time ill advised, and more than ever in a large building like the Palladium. If duets were preferred it would have been much better to have had another good finger player with Morley, and another plectrist with Blanche. We could then have heard both styles to advantage. There would be no need to only have the more aggressive plectrum duets either, for to hear Blanche play "Chrysanthemum" is a revelation in delicate plectral work, and is the most effective we have ever listened to in this style, but a stirring March like the "Olympian" demands a method that no finger player could possibly be expected to be heard against.

The Duo Octette is again a feature of the performance, and there was no lack of appreciation of "Return of the Regiment" (*Grimshaw*) after its really smart playing. Their second number was "Camptown Carnival" (*Morley*), and this went even better, the appropriate melody and refrain being thoroughly in keeping with the occasion. An improvement might have been further effected by grouping the players instead of having them in one long line, and surely here the Bass Banjo might again be introduced with advantage.

In the accompaniment to songs of course the Banjos played their part, especially in "The Bogie Man"—sung by Johnny Danvers, as he sung it in the "Mohawks" years ago—where they were particularly noticeable and extremely effective.

As before, Joe Morley has sole charge of the Banjoists, and his work leaves no scope for criticism. Altogether it is an excellent revival and just the kind of entertainment one can take the whole family to, with plenty of fun and merriment. The performances at the Palladium are given in the afternoons only—a large portion of the company will be touring the suburban halls nightly for some time to come.

It is not often that "*The Referee*" is caught napping, but mention of the Palladium Minstrels reminds us that the notice of the opening performance refers to the "*Lohengrin* selection for Banjoes"(—and why *Banjoes*?). It was obviously a slip, of course, as no doubt "Tannhauser" was intended.

Mr. George E. Morris wishes it to be known that he is *not* with the Palladium Minstrels this season, he having decided on his return from Canada to allow himself more freedom for teaching and concert work.

THE CAMMEYER CONCERT.

By T. T.

HELD on 10th December, 1913, in the Steinway Hall, Portman Square, W., the above was of special interest to Zither Banjoists, when the charms of that particular instrument were featured almost to exclusiveness. Part I. opened promptly at 8 p.m., with Cammeyer's "Andante and Waltz," by Mr. G. Alexander's Zither Banjo Club. This was played as well as we have ever heard it rendered, even by the club referred to, and well earned the applause of those present. We consider that Mr. Alexander was much too modest in not conceding the encore demanded.

Mr. Jan Hurst, the accompanist of the evening, was next heard in Chopin's "Polonaise in A Flat," a somewhat heavy work, which was, however, well within his scope. In spite of its heaviness, it was, as given by Mr. Hurst, one of the best appreciated items of the evening, and was followed by a charming little "Melodie" as a contrast, by the same artiste. In other respects too, Mr. Jan Hurst was fully employed during the evening, and proved his undoubted capability and versatility when in company with the various artistes whose names were on the programme.

Mr. Joe Morley was the only "ordinary" exponent on the bill, and needless to say no one better could have been found. Even he scored further laurels on this occasion—if there are any left other than those he has already won—and I should say that his following grows in numbers every time he appears at these concerts. His contributions were "El Contrabandista" Bolero, with the new catchy "Banjohemia," and "Dresden China" (all his own compositions), as a second encore piece. The latter is now well known to most Banjoists, but it is seldom that its daintiness is heard to such effect as it was on this occasion.

Mr. Morley's second appearance during the evening was just as successful as the first, when he contributed his "Palladium Rag," and his two quaint characteristic pieces, "Oddity" and "Bagpipe Patrol," with both of which he amused the audience wonderfully.

Duets for Zither-Banjos were now given by Messrs. Cammeyer and Shuter. Both names are so familiar to Banjoists that, like good wine, they need no bush, and their items were certainly ideal ones, for Zitherists at least. They opened with Cammeyer's "Fairy Queen and Santa Claus," a most seasonable number which has not been heard of late, followed by "Miniature III." (by request) and "Dancer's Dream." In the later evening they contributed "Berceuse," "Handy Jack" and "Humoresque." The feature of these duets lies in the fact that there is no accompaniment and yet each number seemed quite complete in itself, due no doubt, in large measure to the perfect sympathy which exists between these two artistes.

In Mr. Olly Oakley we have a host every time. His popularity was again proved by the ovation he received from the audience. He was soon up to his usual tricks, and again we had a pot-pourri, which certainly was not mentioned on the official programme. Always a prime favourite with a Banjo audience, we had in rapid succession (Oakley's rapidity), Cammeyer's "Bolero," "Marche de Concert" (*Oakley*) and "Minuet (*Paderewski, arr. Oakley*), with many other delightful interludes and asides.

A clever turn was that we next listened to from Miss Winsome Etherington, who succeeded in playing Harp and Piano and to sing at the same time. Such unique ability fully deserved the recognition it earned, and we were glad to note that Miss Etherington was also successful in the second part of the programme.

Mr. A. D. Cammeyer's appearances are not too frequent and he enjoys a distinction peculiarly his own. One can always depend on hearing something from him which is quite different in style and in all other respects to that of anyone else. On this occasion we again had his "Valse Parisienne" (by request), and "Caprice Accidental," both of which works fully exemplify the player's peculiar genius. His appearance also was fully as successful as on other occasions.

Mr. Ernest Jones followed next, and gave an exposition of Zither Banjo playing quite equal to that of his recent appearance at the Turner "Banjohemian" Concert recently. We had further opportunity of gauging Mr. Jones' ability on his two appearances, and it is only due to him to say that he has taken his place among our leading exponents. He found distinct favour with the audience on the present occasion, whom he seemed to impress as an artiste who knew his work. His items were Cammeyer's "En Avant," "Yeoman's Call" and "Valse Chantante," "Cupid's Garden" *(Eugene-Jones)* and "Melodie" *(Oakley)*. In some measure Mr. Jones departed from the hackneyed reading of most of these works, and one cannot altogether say that such a departure was unwelcome.

In Mr. A. W. Kydd we have a player whose touch and temperament seems to be quite ideal for the Zither Banjo, inasmuch as he favours the delicate style of playing. There were one or two robust spirits who would have preferred to have seen him use rather more weight than he actually did, but personally we are pleased he maintained his own characteristic. The two solos he played were "In Kandahar," and "Debutantes" Waltz.

The last item but one on the programme was that of duets by Messrs. Oakley and Cammeyer, and their appearance together was sufficient to provoke a burst of applause. They first played two compositions of Mr. Cammeyer's—"Wedding Bells" and "Ordered Out," both standard items which have not been heard for some years. To realise fully what it means to hear these two together one must be present when it happens, for there is much humour in their tu n as well as skill. Needless to say the above-named items were not sufficient for enthusiasts, as those who form a Banjo audience always are, and perforce a third number had to be conceded. On this occasion it was just here that we had the cream of the humour, which everyone thoroughly enjoyed, including the two artistes themselves. It was a sort of medley, which seemed largely impromptu in character, embracing all sorts of movements—including ragtime. In some respects a few might have thought it a sort of anti-climax to Mr. Cammeyer's earlier efforts, but there is not the least doubt about it being one of the most popular items during the evening, equalling if not surpassing the famous occasion on which they appeared together in "Merrie Company."

The finale to a fine programme was given by Mr. Alexander's Club with Cammeyer's "To the Front," which went with a really fine swing, and seemed even better in balance of seconds and firsts than their opening number. Miss F. Oman, A.L.C.M., acted as accompanist for this combination.

The stage management was in the able hands of Mr. F. Ackerman.

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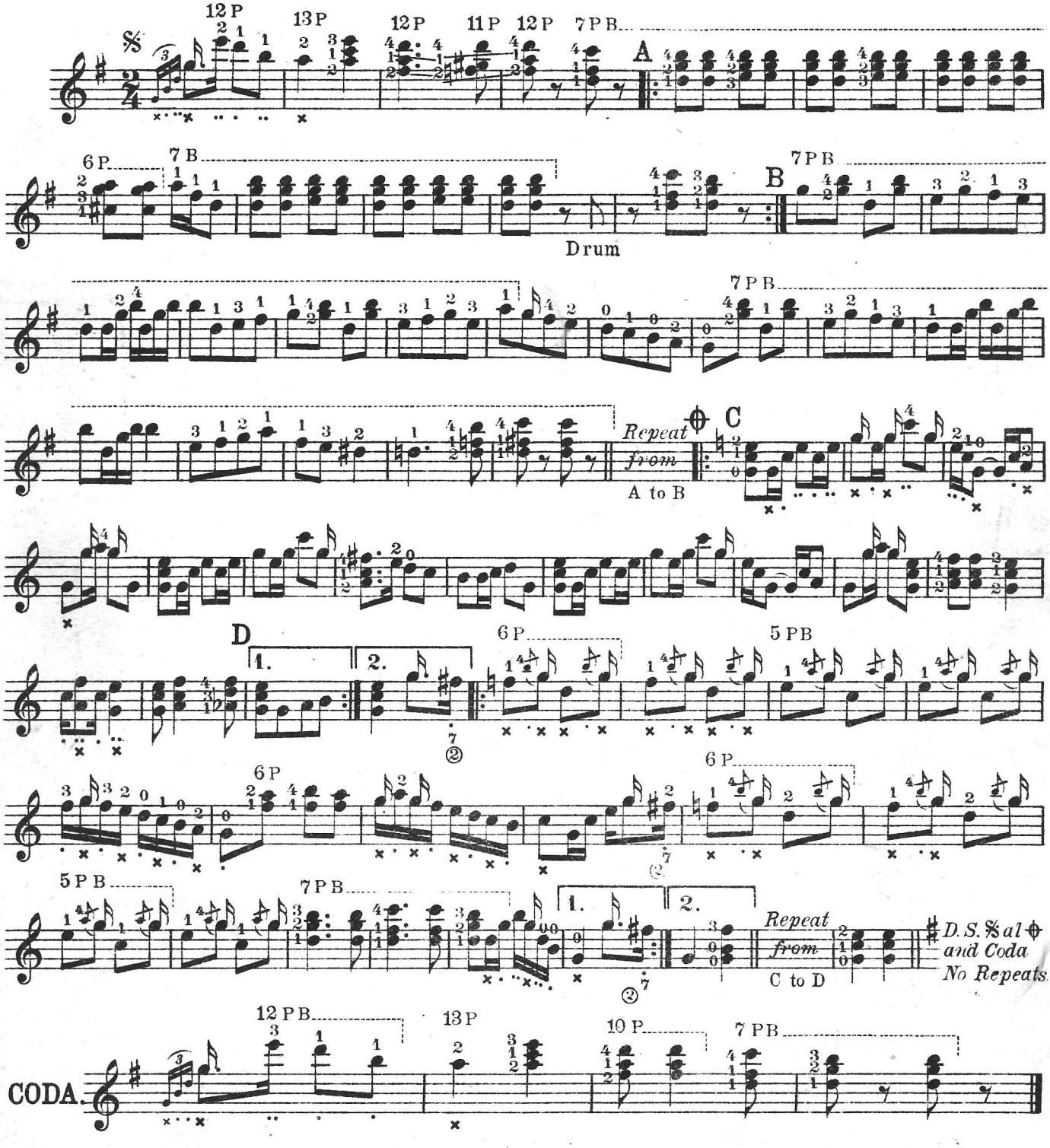
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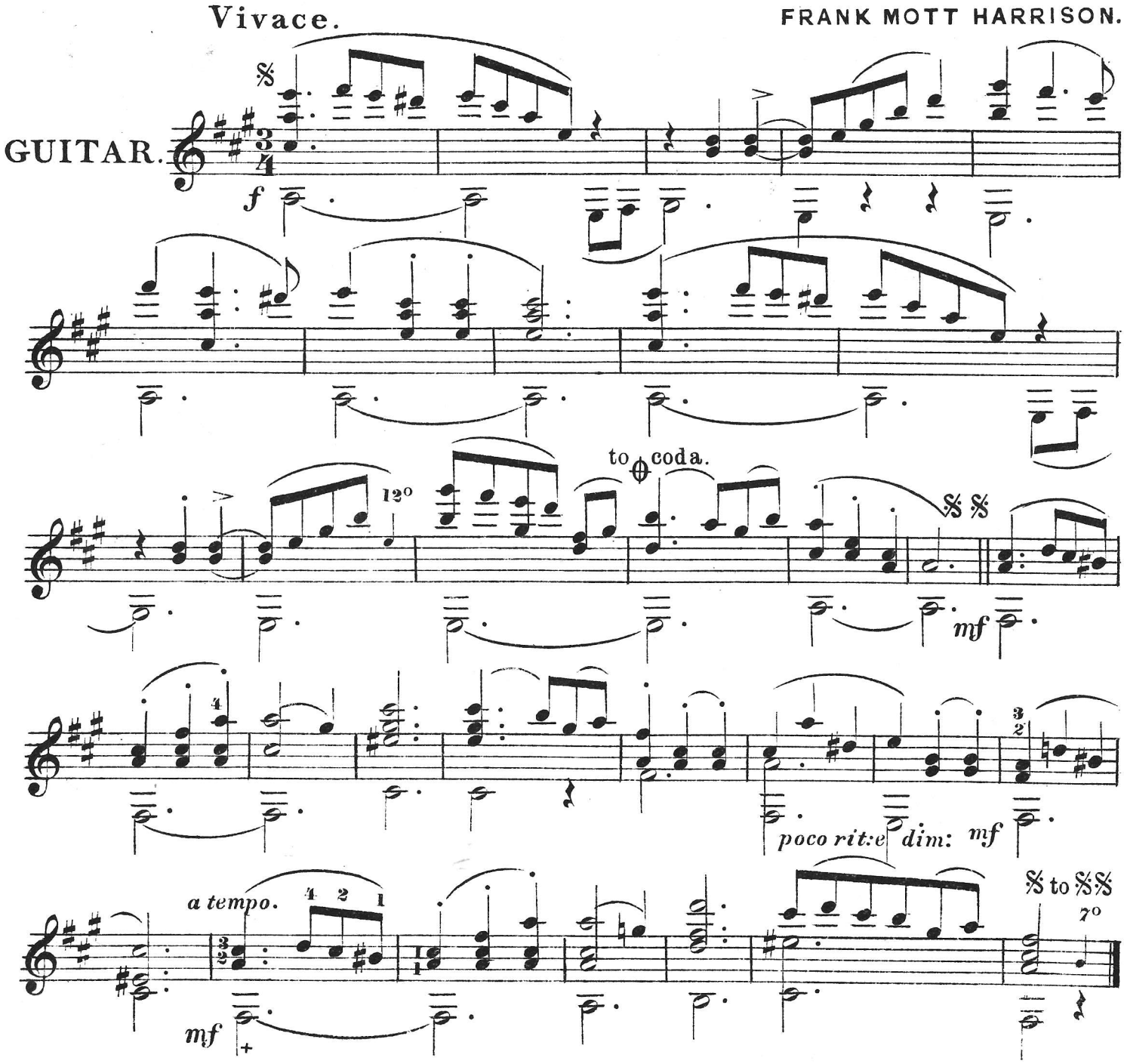
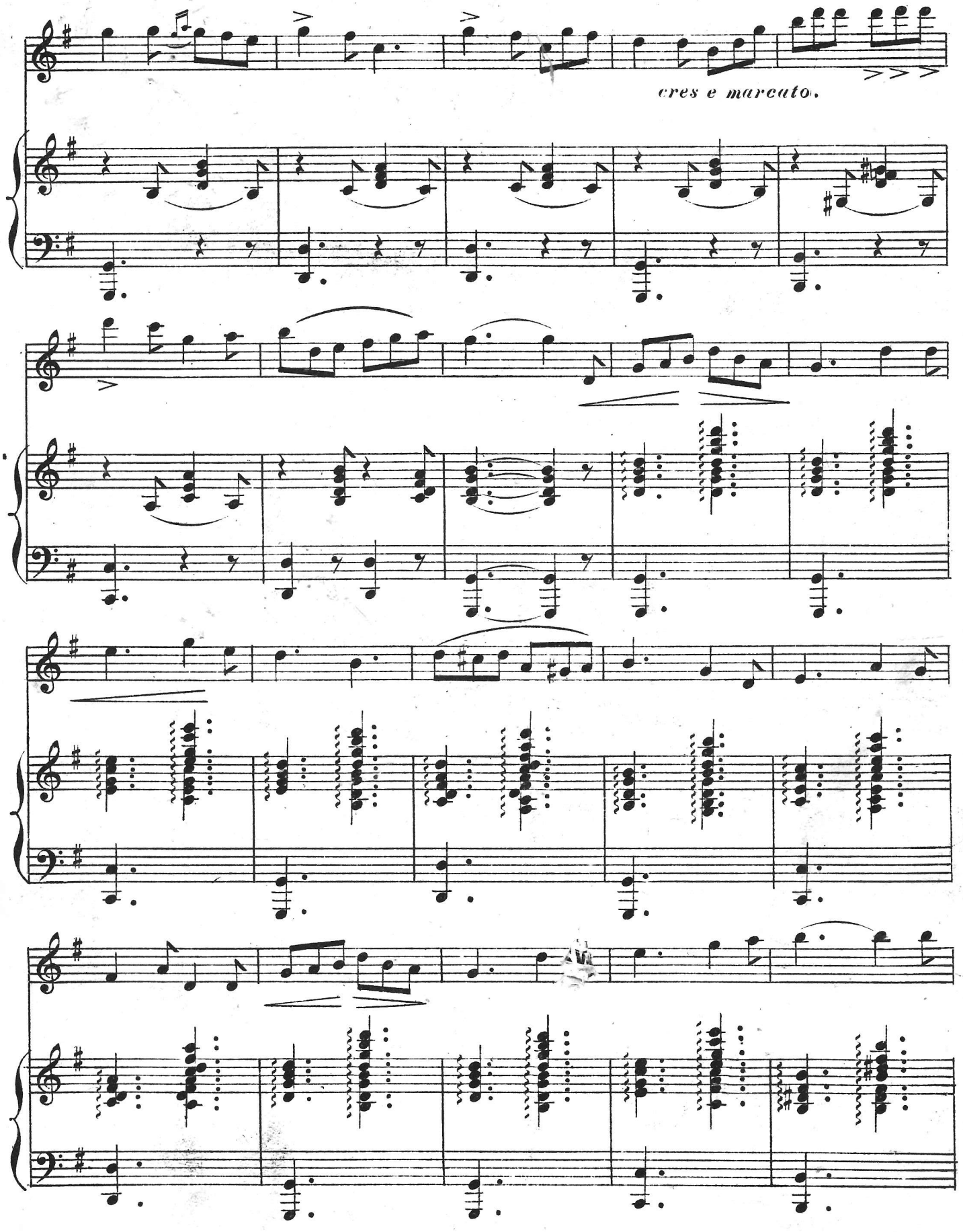
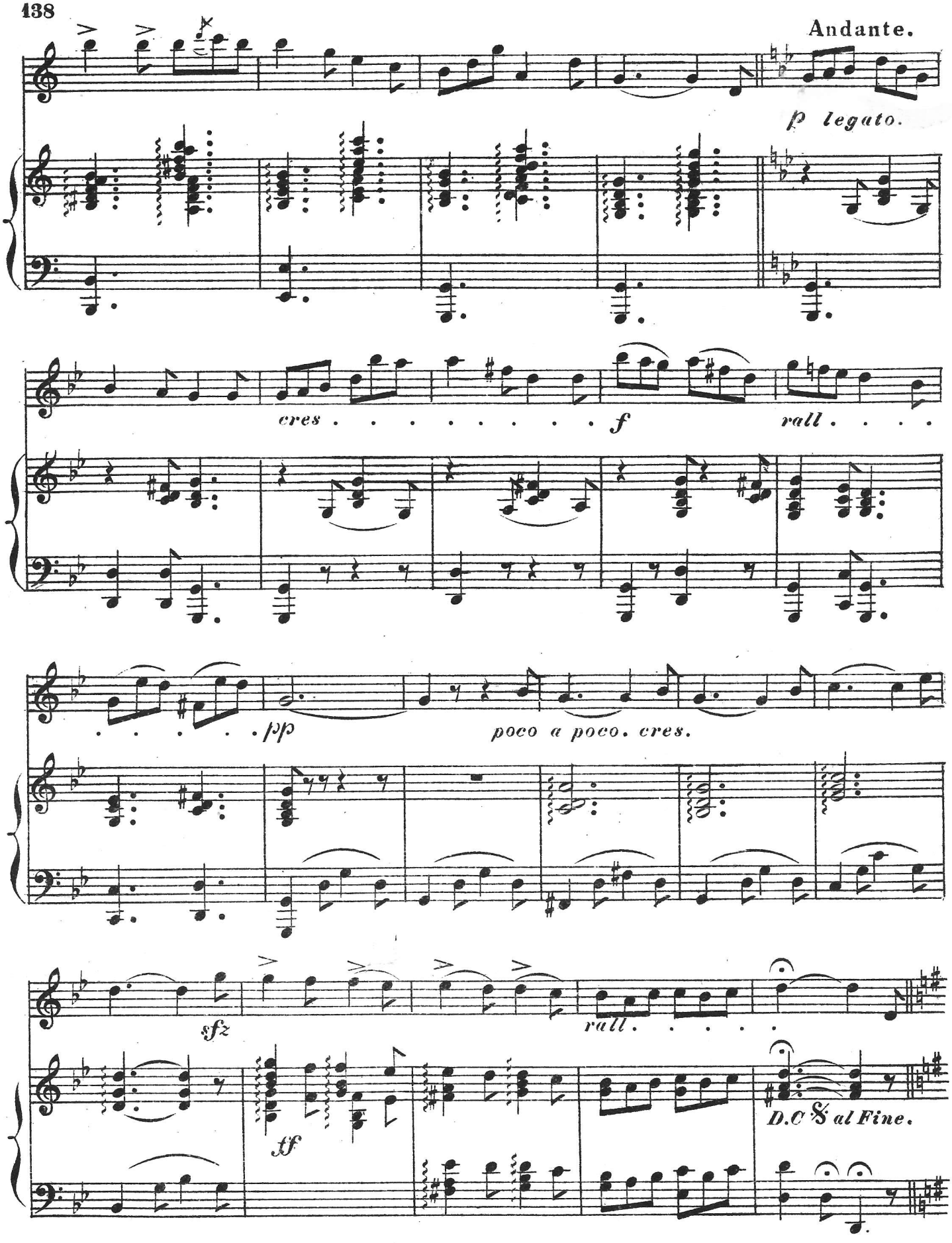

cres e marcato.

Andante.
p legato.
cres . . . . . f
rall . . . .
pp
poco a poco. cres.
sfz
rall. . . . .
tf
D.C 𝄋 al Fine.

ODD BANJO, MANDOLIN AND GUITAR NOTES.

By A. DE VEKEY.

Continued.

Noting how far he was advanced, I suggested a few suitable solos for him to have as "recreation," and learnt later that the cynical home atmosphere had largely merged into one of interest and appreciation.

This of course applies to any instrument, but with these lighter instruments, if we can make the earlier efforts of Banjo, Mandolin and Guitar players attractive to themselves, and to their listeners, it will go a long way towards drawing new comers to the cause. My experience is that, as regards the trio instruments, the majority of players have to get to a certain stage before they will take the interest necessary to go through studies and scales. This, after a certain time, many would gladly do, and with keen enthusiasm, in order to prepare themselves for more difficult solos and higher forms of playing.

As soon as pupils are sufficiently advanced, encourage them to play solos, or in duet, trio and quartette form, at various musical functions, but not before they *are* sufficiently advanced. There are many social events of various kinds going on in every town that the busy teacher may not find time to attend personally.

Instead of the everlasting 1st and 2nd Mandolin and Guitar, or Piano, try instead of the first named two, one Mandolin and a Mando-cello. It would be to the teacher's advantage to even lend the latter instrument, if the player, at the commencement, cannnot buy one.

It will, sooner or later be purchased, as it will arouse much more interest than if the 2nd Mandolin be used, to say nothing of the heightened musical effect of the turn by its inclusion.

Encourage the Mando-cello player to feature it in solo form, in numbers that take in frequently the lower strings. Some of the early arrangements for this instrument neglect, to an astonishing extent, the employment of the 3rd and 4th strings, which, as recently pointed out, is a great mistake. However, some of the latest arrangements are satisfactory in this respect, containing passages that bring out all the richness and beauty of the lower strings.

Mandolin, Mando-cello (with well arranged parts), and Guitar or Piano, will be found infinitely more effective and interesting to an audience than the usual "1st and 2ud," just as Violin, 'Cello and Piano, are to be preferred to 1st and 2nd Violin and Piano. If another player be added, then use a 2nd Mandolin. If yet another, a Tenor Mandola—but not in the reverse order.

There are a number of people to whom the tone of the Mando-cello would appeal to a far greater extent than the silvery brilliancy of the Mandolin, just the same as the 'Cello or the Contralto volalist might appeal more than the Violin or the Soprano vocalist. To any who may not desire to play in combination, there is plenty to sustain their enthusiasm and interest, for home pleasure, in solo form.

Replying to W. H. P. (Prince Albert, Sask.)—Although we were confident that the statement regarding "the many thousands who have been disillusioned" would raise comment, we felt that it was in no way too strong for the occasion, but to make assurance doubly sure we asked the player in question for a reply to your letter. As it may not all be of general interest, we may simply quote that he arrived in Canada with a fairly substantial monetary balance, the promise of a situation in a bank, a number of letters of introduction (including some to those most likely to be interested in his musical work), and all the ardour and ambition of a young man anxious to make his way. He found the situation to be little more than a myth, the cost of living far in excess of what he anticipated, and business prospects very remote. Music-sellers and teachers agreed in their statements that no one seemed inclined to spend money, especially on the Banjo, while even the Picture Palaces—which he tried particularly hard—would not give the slightest chance of an engagement. All this did not take very long to find out, but rather than take one experience alone, he travelled to city after city, town after town, only to have the same series of rebuffs, and to learn that he was only one of many who were in similar case. Rather than then report the true state of affairs at home, and before his supplies were exhausted, he went on a farm—his story here almost reads like a chapter from "The Nightriders"—but the prospect of inactivity during a long winter was not alluring, and, to the envy of his chums he returned to England in nowise sorry for the lesson he has learned—that he is infinitely better off in the old country.

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Boston, *November 25th*, 1913.

CONSISTENCY.

To the Editor of "KEYNOTES."

DEAR SIR,—The writer noticed an article in the November issue of your magazine, in which it's author mentioned what she termed the inconsistency of an American advertisement in regard to transposing and non-transposing instruments.

The transposing form of notation for Mandola and Mando-Cello was forced upon the American people by the *very same parties*, who are now shouting vociferously for the opposite form.

How is that for consistency?

The same American Guild which has (in part) adopted Universal Non-transposing Notation, with a mongrel clef, voted at one of their conventions to adopt C notation for the Banjo and, at the same time, voted transposed notation for the Mandola. They utterly failed to back up the C notation for the Banjo, and have reversed their decision regarding the Mandola.

How is that for consistency?

The chances are, if non-transposed notation for the Mandola and Mando-Cello becomes firmly established, that American firms will be compelled to publish in both forms, thus causing an undue outlay of capital. For this state of affairs they can thank the "Consistency" of the inventors of Universal Notation and their followers.

No publisher, who is a supporter of Non-transposing Notation, dares to destroy the transposed parts of his back numbers nor add non-transposed parts to them.

Consistency is a jewel not yet in the possession of the followers of Universal Notation.

No American publisher dares to destroy his Banjo publications in transposed notation, and so far it is safe to say that C notation for the Banjo and non-transposed notation for the Mandola or Mando-Cello are still in the Chrysalis, notwithstanding the assurances of *interested parties.*

I advise English musicians to let this question of Universal Notation alone. Nothing can be written that cannot equally well be denoted by the treble clef. The matter of "absolute pitch" is a mythical question not worth considering.

Yours respectfully, T. H. ROLLINSON.

✣ ✣ ✣

BIRMINGHAM.—Mr. John Pidoux' Amateur B. M. & G. Orchestra will re-commence practices on Thursday, January 8th, at 7.30 p.m. The concert is announced for the latter end of February, and full particulars—with date—will be given in our next issue.

CONCERTS.

GLASGOW.—Mr. and Mrs. Frank Merton's Concert at the Athenæum Hall, Wednesday, December 10th, proved another of the many sucesses with which they are associated, judging by the press reports and marked programme to hand. The Banjo Club acquitted themselves exceptionally well in "Mountaineer's" March (*Morley*), and "Mr. Jolliboy." A Mandoline Band gained encores for their selections, and the contributions of the B. M. & G. Orchestra also proved to the entire satisfaction of the audience. Banjo duets by Mr. and Mrs. Frank Merton, "Sweet Jasmine" (*Oakley-Hesse*) and "Husarenritt" (*Spindler*) resulted in demands for double encores, and Messrs. G. Hewson and R. T. Orr were evidently favourites in Morley's ever popular "Banjo Oddity"—given for encore to "Patagonian Prince." Mr. and Mrs. Merton were the recipients of gifts from the orchestra during the evening.

✣ ✣ ✣

HOVE.—At the Wesleyan Church Portland Road, on Wednesday, December 17th, Mr. W. H. Plumbridge was responsible for a Concert, which proved entirely successful to all concerned. The Banjo was especially featured in selections by an octette, one item in particular—"Memories of the Past"—being played again by special request. Songs by Miss Alicia Kemp and recitations by Mrs. Harvey were interspersed by instrumental solos, Miss M. V. Coats—contributing two Balalaika solos which were both encored—and Miss Lily Atholl, whose prestige as a Banjoist was further enhanced by her admirable performance of "Mountaineer's" March (*Morley*) which was of course encored, and "Bagpipe Patrol" (*Morley*). Miss Atholl was also joined by Miss W. M. Coats in a Banjo Duet, "Water Nymphs" (*Morley*), and these ladies had to appear again and again in response to the enthusiastic demands for more.

✣ ✣ ✣

LEICESTER.—At the Cook Memorial Hall, on Saturday, November 29th, a Concert, under the direction of Mr. Sanders Papworth, met with great appreciation by the numerous audience. Most of the players were young pupils, and they certainly acquitted themselves well in the many concerted items. These included the popular "Rimembranze" Valse (*Persichini*), and several compositions by Mr. Papworth. A duet for two Mandolins by Messrs. Weston and Bettoney—"The Roman Patrol" (*Ellis*)—and numerous vocal numbers were interspersed. The Mandoline solos by Mr. Sanders Papworth included "Imitation Septette" (*Ciociano*), and

a "Scena Italiana" of his own, proving at his hands excellent examples of the advanced forms of playing, and provoking unmistakeable appreciation. Mr. Sam Essex contributed Banjo solos, selecting Morley's "Mountaineer's" March and "Pinxter Flower" (*Papworth*), and also had to respond to encores. A highly satisfactory concert which it is hoped to repeat at an early date.

GLASGOW.—Mr. James Watson has been particularly busy with concert work recently, and his Band has been well occupied with numerous engagements for social events. One of the former was the Tolcross Y.M.C.A. Special Concert, on November 29th, where a crowded audience was demonstrative in appreciation of numerous items by the band and Mr. Watson's Zither Banjo solos.

BRIGHTON.—Messrs. E. R. Mahood and J. Harbard playing Banjo solos and duets met with much success at "The Lord Nelson Hotel" on December 17th, "The Springfield Hotel" December 20th, and "The Hotel Metropole" December 26th. Their selections included "Camptown Carnival," "Water Nymphs," "Ragtime Violin," "Dresden China," "Merry and Bright," "Ragtime Episode" and "Fascination," receiving many encores.

SUNDERLAND.—Mr. T. M. Scott has played successfully at many concerts during November and December including Seaham, Castletown, Southwick, also in duets with Mr. C. E. Kelly, their excellent playing being received with marked approval. "Camptown Carnival" (*Morley*), "Winifred" (*Oakley*), "Dresden China" (*Morley*) and "Patagonian Picnic" were a few of the numbers played.

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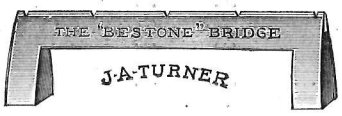

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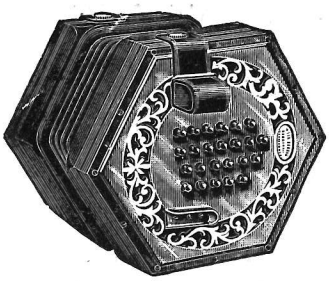

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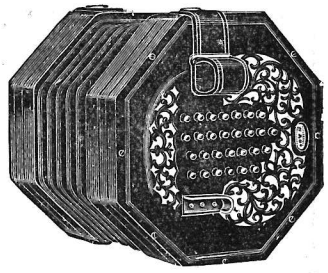

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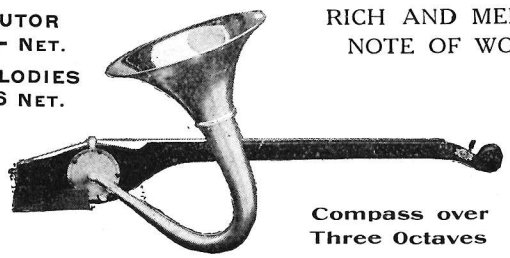

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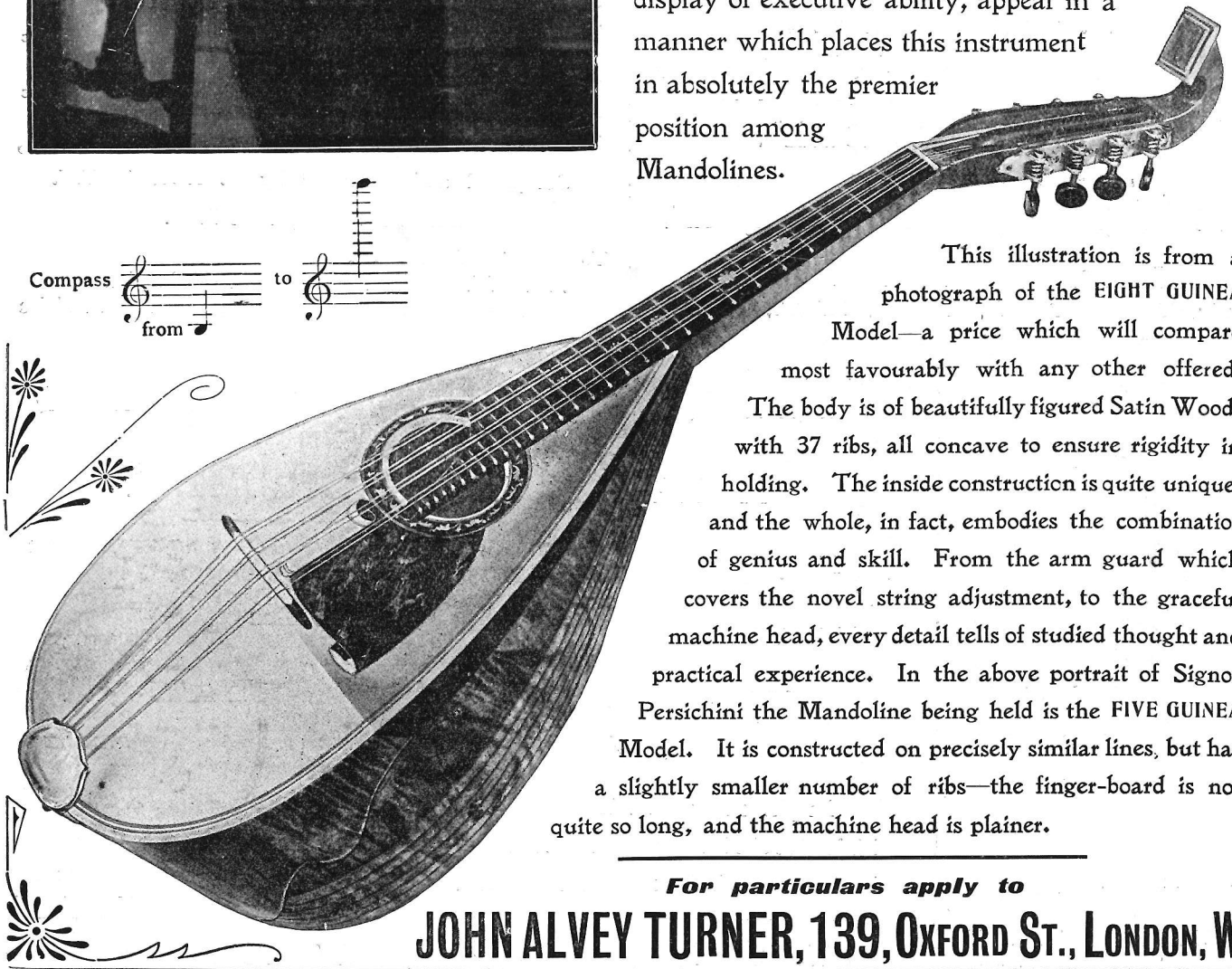

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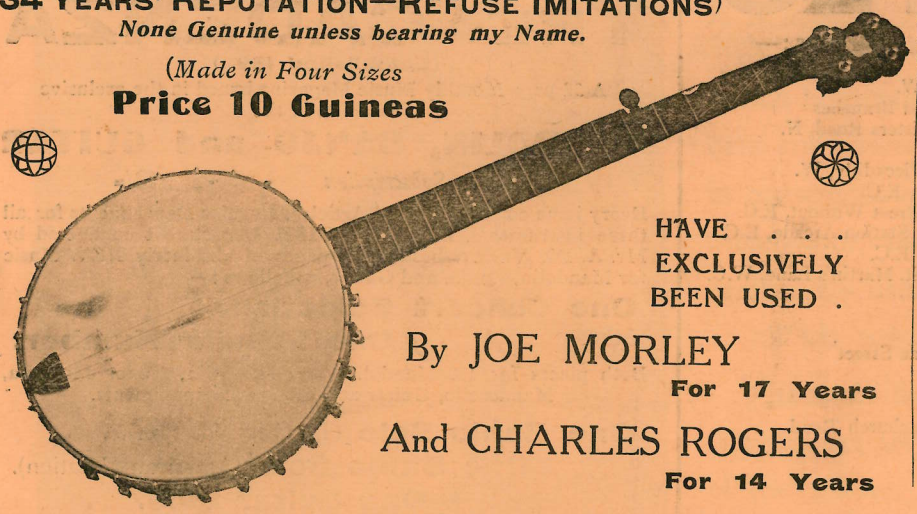

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